

white top wagons firing guns and waving a large banner "Theatre Tonight." Needless to say, the stunts usually drew a full house.

By 1873 the community badly needed the theatre building that had been started in 1862, and so efforts began anew to complete the building. However, a more central location was felt desirable, and so a site was secured near 145 North Main. The two stone walls that had previously been built were torn down and the materials used in the foundation of the new building. Work was finished in time for the winter season, and proceeds from five plays produced early in 1874 helped to defray costs of the building and some new scenery. The new building became known as the Heber Social Hall, and later was called the Old Hall.

Directing the new theatrical work in the Social Hall was a reorganized committee consisting of James Duke, president; John Crook, vice president; Charles N. Carroll, secretary; William H. Walker, musical director and Patrick Carroll, stage carpenter.

On January 13, 1874, the group produced "The Charcoal Burner," and "Bombastus Furico." January 27 the fare included "The Mistletoe Bough," and "Deaf as a Post." Produced on February 10 were "A Roland for an Oliver," and "The Toodles." Finally on March 10 they staged "The Rent Day," and "The Omnibus."

Some of the performers in these productions included James and John Duke, Charles N., Willard and Lottie Carroll, Sarah Murdoch, John Jordan, Thomas Hicken Jr., Joseph Cluff, William and Robert Lindsay, Annie R. Duke, Elizabeth Moulton Hicken, Emma Carlile, Alexander Fortie, John Galligher and Bessie Jordan.

Dramatic efforts in Heber were spearheaded by the Dramatic Association until October of 1884 when the group was dissolved and a new organization known as the Heber Dramatic Combination was formed. John Crook, Ira N. Jacobs, Alex Fortie, Henry Clegg and John W. Crook were officers of the group, which continued to use the old Social Hall for theatrical performances. A number of traveling companies passed through Heber during these years and made use of the theatre for performances. Fees at first were \$6 for use of the hall and scenery, and later this was reduced to \$5.

Because Heber audiences had taken advantage of dramatic and cultural events through the years the community became well known for appearances by traveling companies. Agents sought bookings in Heber because they knew the performances would be well received. Some of the more frequently appearing groups included the Courtney Morgan plays, the Moore-Ether Theatrical Company, the Great La Reno and the Ellison-White Chautauqua group who included Heber on their international circuit for many years.

One of the first projects of the officers of the new Combination was to add important new pieces of scenery to the Hall, including several scenes painted by W. C. Morris of Salt Lake City.



The old Smith home in Heber where many dances were held during the years on the second floor.

the famous "Bolton Choir" of England and performed on several occasions before Queen Victoria.

Through their training and interest in music, the Forties organized one of the first choirs in Heber Valley. The only music in the beginning was an old Sanky and Moody hymnal which Mr. Fortie had brought from Scotland. There was no organ or piano available for accompaniment, so Mr. Fortie would play the cornet and teach choir members the notes, and then play the cornet while the choir sang their numbers.

When Wasatch Stake was organized, Mr. Fortie became the first stake chorister. By this time an organ had been purchased and Jane H. Turner and Mary Bond were trained as accompanists for choirs and other singing.

Another early music leader in Heber was Roger Horrocks who played a bass viol, which he affectionately called his "Baby." Mr. Horrocks accompanied the choir singing, and provided music for many special programs and dances. Other popular musicians in early Heber included "Hen" Walker, Jim Wheeler and Will Murdock who played the banjo, violin and accordion, and Robert McKnight, a violinist. The Murdock brothers, Tom, Dave, Brig and Joe, along with Dick Duke and Edd Murdock were also popular dance musicians.

In addition to choir singing, music was primarily enjoyed for dancing parties. Orchestras or individual musicians traveled throughout the valley to play for dances and socials. The music for many years con-



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